



### THE ROYAL GOLD MEDAL.

Presentation to Sir ROBERT ROWAND ANDERSON, LL.D., F.R.S.E. [*F.*], at the General Meeting, Monday, 19th June, 1916.

ADDRESS BY MR. ERNEST NEWTON, A.R.A., *President*.

MY LORD PROVOST, LADIES AND GENTLEMEN,—We are assembled here this afternoon to do honour to a great Scottish architect, Sir Robert Rowand Anderson.

I regret very much, and I am sure that you regret also, the absence of Sir Rowand on account of illness, and that you will wish those who represent him on this occasion to convey to him our sympathy and to tell him that, although his absence has given us the pleasure of welcoming Sir Robert Inches, the Lord Provost of Edinburgh, who has so kindly honoured us by coming expressly to receive the Medal on Sir Rowand's behalf, and Mr. Lorne Campbell, who will read Sir Rowand's Address, we were looking forward to the occasion as an opportunity of testifying personally to him our admiration for his work as an architect, and our appreciation of the great services he has rendered to architecture.

This is the second occasion on which I have had the honour of presenting the Royal Gold Medal, and each occasion has had this special point of interest. Last year the recipient was Mr. Frank Darling, who was the first Canadian architect to receive this mark of the esteem of the Royal Institute of British Architects. This year the Medal in being conferred on Sir Rowand Anderson goes for the first time across the Border.

This is one of those occasions on which the President is not expected to do more than make a few prefatory remarks before presenting the Medal, and he then leaves the field to others, but Sir Rowand Anderson has had such a long and distinguished career that it is difficult to condense even introductory remarks into a becoming length. He was born in the year 1834, and I have obtained from him, in his own words, the following interesting sketch of his career :—

“ Like some others, I was not brought up to architecture in the recognised way—that is, by means of an apprenticeship—but was articled to a lawyer in the hope that I would follow a legal career. After four years spent in what to me was most uncongenial work, my parents recognised the inevitable and allowed me to follow the profession of architecture.

“ I became a pupil of a teacher of architectural drawing, and entered also the Architectural Section

of the School of the Board of Manufactures, the precursor of most of the schools of design in this country. I afterwards left for a year's residence in Italy and France, where I spent my time in measuring and drawing work of the Renaissance and Mediæval periods.

"On returning to Edinburgh I spent some time in several offices, took part in some competitions, gained some and lost others. In 1875, when the new schools were being built under the Education Department, I was invited to enter a limited competition of six. I came out first, and the carrying out of three of the largest schools was entrusted to me.

"In 1878 the University of Edinburgh launched a large new scheme for housing all their medical classes in one building, and invited six architects to submit plans for the same. I was one of them. Previous to preparing my plans I made an extensive tour in Germany, France and Holland to examine and make myself acquainted with the new buildings that had been erected at the centres of education there, so that my design might be applied to the new methods of teaching. My plan, which was based entirely on the use to be made of these buildings, carried the day, and I was appointed architect. Later on I was asked to design and carry out the great Graduation Hall, known as the McEwan Hall, and other buildings for the University, and also for the University College at Dundee.

"As architect to the Board of Manufactures I designed and carried out the Scottish National Portrait Gallery and National Museum of Antiquities, Edinburgh; also the restoration of the cathedral at Dunblane, which at the time was under their jurisdiction.

"These were followed by a number of public and private buildings."

A complete list of Sir Rowand's works will appear in our JOURNAL, but amongst them the following, photographs and drawings of some of which are on the walls, demand particular mention:

*Public Buildings.*—New Medical School, Edinburgh University. He won this in competition and the buildings have cost in all nearly £1,000,000. (Included in this group is the well-known McEwan Hall.) The Central Station Hotel, Glasgow; the Scottish Conservative Club, Edinburgh; the National Portrait Gallery, Edinburgh; the Pollokshaws Town Hall.

*Churches.*—The Catholic Apostolic Church, Edinburgh; the Govan Parish Church; St. Paul's Church, Greenock; Glencorse Parish Church; Inchinnan Parish Church; St. James's Episcopal Church, Inverleith; the Episcopal Church, Stirling; the Episcopal Church, Colinton; the Episcopal Church of St. Andrew's, Kelso; the Episcopal Church, Forfar; the Episcopal Church of St. Augustine, Dumbarton; the Episcopal Cathedral Church of St. Andrews; All Saints' Church, Parsonage and Schools, Edinburgh; St. Margaret's Roman Catholic Church, Dunfermline.

*Public Memorials.*—The Buccleuch Memorial, Edinburgh; the Montrose Memorial, Edinburgh; the Inglis Memorial, Edinburgh.

*Domestic Work.*—Mount Stuart House, for the Marquis of Bute; a mansion at Glencoe, for Lord Mountstephen.

*Restorations.*—He has carried out important restorations at Dunblane Cathedral; King's College Chapel, Aberdeen; Bothwell Collegiate Church, and at Jedburgh and Kelso.

*Schools.*—In the early part of his career he carried out several large schools for the Edinburgh School Board.

One might have thought that the carrying out of such a formidable list of important works would have been sufficient to absorb the energies of any ordinary man, but, with all these heavy responsibilities, he nevertheless found time to devote to the improvement of architectural education in Scotland.

The Edinburgh School of Applied Art, now merged in the Architectural Section of the Edinburgh College of Art, owes more to him than to any other man, and many of the schools since started throughout the country are based on the principles laid down by him.

He presented a valuable collection of architectural books and casts to the School, as well as a large number of measured drawings of Scottish ecclesiastical and mediæval buildings, prepared at his own cost. These drawings now form the greater part of the collection of the National Art Survey of

Scotland; they are of great educational value, and a lasting record of buildings many of which have already disappeared.

I wish I could speak from a personal knowledge of Sir Rowand's actual buildings, but such is my incurable distaste for travel and adventure that I blush to have to confess that it is more than forty years since I made my first and only visit to what was then rather a far country. I will therefore avail myself of the appreciation of one who has been more fortunate in this respect than I have, and who gives as the characteristic quality of his work its evident integrity, each building being thought out for its special purpose with a simplicity and directness of conception which dominates the whole design, the beauty of any particular motif or the careful study of its detail never being allowed undue prominence, each work being eloquent of the conscientious study of the requirements and purposes of the building and of his knowledge of and sympathy with the various crafts employed.

It is not too much to say that his work and teaching have not only influenced large numbers of architects now in practice, but that many of the building firms in Scotland owe their capacity for fine craftsmanship and selection of material to his work and guidance.

As a proof that this high view of Sir Rowand's attainments is shared by others outside Great Britain it is only necessary to mention that he has been awarded Medals in Paris, Munich, and Chicago. Our own country, true to her traditions, is the last instead of the first to mark the appreciation which it has long felt for one of Scotland's most eminent architects.

My Lord Provost, I now have the pleasure of presenting this—His Majesty the King's Gold Medal for Architecture—to you as representing Sir Rowand Anderson. I should like you to tell him that it was awarded to him by the unanimous vote of the Council and of the Members of the Royal Institute of British Architects, and that we are proud to have his name on the roll of those who have been honoured by this distinction.

The Right Hon. Sir ROBERT INCHES, Lord Provost of Edinburgh, having accepted the Medal on behalf of Sir Rowand Anderson, the PRESIDENT read the following letter from Sir ASTON WEBB, R.A. :—

19 Queen Anne's Gate, Westminster, S.W. : 19th June 1916.

DEAR MR. PRESIDENT,—I very much regret being unable to be present to-day when the Royal Gold Medal of the Institute is to be so worthily presented to Sir Rowand Anderson.

I have had the honour of knowing Sir Rowand for some years and should like to express my admiration for his work not only as an architect, in which of course he excels, but also for the high example he has set to all of us during his long life.—I am, yours truly,

ASTON WEBB.

Mr. ALEXANDER LORNE CAMPBELL [F.], Past President of the Edinburgh Architectural Association, said : Before reading Sir Rowand Anderson's Address, may I mention in explanation of his absence that Sir Rowand, who is in his eighty-third year, has lately passed through a severe illness and is still in a rather frail condition. I saw him on the morning before I came away, and he particularly desired me to express to the Institute his very great regret at not being able to be present in person. He has asked me, partly as a fellow-architect but more particularly as a personal friend, to read the Address which he himself would have delivered, and I have great pleasure in doing so.

#### SIR ROWAND ANDERSON'S ADDRESS.

MR. PRESIDENT, LADIES AND GENTLEMEN,—This unexpected and great honour which has come to me from the King acting on the advice of this Institute, and the generous and appreciative remarks of the President, and the reception you have given to them, make it very difficult for me to frame an adequate reply.

This Gold Medal may be justly looked upon as the blue ribbon of the profession. It is not a political or social honour like the blue ribbon of the Order of the Garter, of which Lord Melbourne, Queen Victoria's first Prime Minister, on the occasion of the selection of someone to fill a vacancy in that exalted Order, said there was no difficulty in making a selection as there was no "damned merit"

about it. Now, quite the contrary is the case here. Merit, you say, is the sole title recognised by this Institute. The difficulty in making a selection from a body where so many are worthy of the honour is great, and on the list there is no name that does not reflect the care with which it has been chosen, and none with whom it is not a great honour to be associated.

Our President has told us that this is the first time that the Royal Gold Medal has crossed the Border. That is an additional reason why I should feel proud to be the one selected to receive it, and this unique event gives me an opportunity of pointing out to you that although this is the first time that such an honour has crossed the Tweed northwards, there has been a steady flow southwards from Scotland of much architectural talent, contributing greatly to the advancement of our art. From the time of the Union of England and Scotland, which, though largely accomplished by intrigue and bribery, has nevertheless resulted in great blessings to Scotland, as well as to England, the road to the south became the great highway for Scotsmen in search of fame and fortune, and in spite of much opposition and prejudice many found them.

The first man I should refer to is Sir William Bruce, of Kinross, a contemporary of Sir Christopher Wren. His connection with England is very slight. He appears to have done some work at Ham House, in Surrey, for Lady Dysart.

The next name of any consequence is James Gibbs, of Aberdeen, born 1674, died 1754. He studied for some years in Rome, and returned to London in 1710, where, under the influence of his early patron John Erskine, Earl of Mar, he soon rose to fame.

Colin Campbell, a Glasgow architect, well known as the author of the *Vitruvius Britannicus*, under the patronage of the great Chief of his Clan, the Duke of Argyll, removed to London and carried on a considerable business as an architect.

The Milne family have a long and continuous connection with building and architecture. A Milne appears as master mason to King James III. of Scotland. His family can be traced down to the end of the eighteenth century, and had a hand in almost everything, such as royal palaces and castles, town halls, &c., &c., and many bridges. Robert Milne, a descendant of the master mason of King James III., was born in Edinburgh in 1733. After about four years studying architecture in various parts he returned to England in time to take part in a competition for the new Blackfriars Bridge, and was successful against sixty-nine competitors. From this time work flowed in on him, and in 1766 he was appointed Surveyor to St. Paul's Cathedral, and it was he who suggested the widely known epitaph to Sir Christopher Wren. He has a further claim to the remembrance of this Institute, in that he was an original member of the Architects' Club, founded in 1791, which dined once a month in the Thatched House Tavern during the season, out of which gathering grew the present Institute.

The next best known name is that of Adam. The three sons of William Adam, of Maryburgh, in Fife, himself an architect of great repute, with many good buildings to his credit, made their descent on London in 1768. Their influence on architecture exists to the present day. A Wren church and an Adam house still hold their own.

I could prolong this list, but will close it with the names of two men who have done much to deserve to be remembered and held in esteem—the late Richard Norman Shaw and John McKean Brydon, both of them my countrymen.

You have been good enough to include my services to architectural education as one of the qualifications for my receiving this Gold Medal. I acknowledge most gratefully your reference to this. I began to take an interest in architectural education in 1892. South Kensington up to that time had the entire control of art education, but the education they gave never seemed to produce any result beneficial to the architectural student, and it is not difficult to see why this was so. The system of payment by results poisoned the whole thing. The teachers' income rose and fell according to the number of the prize drawings produced by the student. These had to be worked up to a standard of excellence, as drawings, to meet the views of the examiners in London. So it eventually came to pass

that the school existed for the benefit of the teacher more than for the taught. The hopelessness of expecting anything to come out of this system of teaching as regards architecture culminated in 1892. A number of architects and others, including myself, with the aid of the Board of Manufactures, then combined to start a school entirely free from the baneful influence of South Kensington. I should here inform you that the Board of Manufactures came into existence about the time of the Union of Scotland and England, and administered some of the money known as the Equivalent Grant for the Advancement of the Arts and Industries of Scotland. In addition to what this Board was able to do for us, a fair amount of money was subscribed by those interested in this new departure. But the scheme was nearly wrecked by the difficulty of getting a Director of sufficient standing and acquirements for such a salary as we could afford. So, to prevent the collapse of this promising movement, I was asked, and undertook, to act as Honorary Director. I gave as much time as I could possibly spare to what has always been to me interesting work. With the assistance of one or two paid teachers a start was made. From the very first the scheme caught on. It gradually became recognised by the student as the best means of getting an education to supplement what he was acquiring as a pupil or apprentice in a private office. It would take up too much of your time if I gave a detailed account of the school work, but I shall allude to one or two of the leading features of it. In the beginning of my architectural career I kept myself in contact with the best work of the past by spending all my spare time in sketching and measuring both at home and abroad, including a year in Italy and France. There was no golfing for youth in those days. Knowing the benefit I derived from this, I thought we could not do better than make the study of old work the basis of our teaching. With the consent of the committee this was done.

Another important feature in our teaching was the organising of a scheme for obtaining accurate records of buildings erected previous to the eighteenth century. This was called a National Art Survey. It was a very ambitious scheme, but it worked out all right. Two of the best draughtsmen were selected annually, and to enable them to devote their entire time to the work they were paid small salaries, and in addition an allowance for travelling and incidental expenses. All the drawings made by them became the property of the school. This work has been going on since 1894, but has been stopped for the last two years owing to the war. There are now something like two thousand sheets, forming, I should say, the finest collection in this country. It contains, in addition to the surveys of the buildings, a large collection of drawings and details of early plaster work, wall panellings, fireplaces, and a most interesting collection of old furniture to be found in buildings still inhabited. The result of all this has been most stimulating. I never knew a more enthusiastic or industrious set of students. The work they produced was of a very high standard of excellence, and some of them secured many of the coveted prizes which you offer here to competitors from all quarters. On leaving the school the students have always been greatly sought after as assistants. They are scattered all over Britain and its Overseas Dominions, and from letters I have often received they all attribute their success to the sound practical education they had received.

I have always contended that the degree of beauty we see in our buildings and the satisfaction we derive from them depend largely on their fitness and the more or less successful expression of the purposes that call them into existence. One or two examples from my own town of Edinburgh will bring my meaning home to you. Take the Royal High School and the Surgeons' Hall, both of which belong to the period of the Greek revival. They were designed by men thoroughly educated in the art of their day, and looked at as abstract pieces of design they are of the highest order, but the façades of these buildings are not the product of the buildings they are attached to. They are mere screens to mask what is behind them, and that might have been anything other than what is actually there. Now, let us take a look at the great valley that divides the old from the new town. Overhanging the steep cliffs of the Calton Hill is seen what looks like a castle. As a matter of fact it is mistaken by many who enter Edinburgh for the first time by the North British Railway, to be the world-wide known



Edinburgh Castle. It is actually the Calton Jail. I remember meeting the late Mr. Billings, the architect, and author of the *Baronial and Ecclesiastical Antiquities of Scotland*, a work which had a great influence on the domestic architecture of Scotland for many years during the last century. I had just before then seen a building of his erected for a waterwork. It took the form of a castle, and I asked him why he made this work like a castle and not something evolved out of the use of the building. He replied, "Can you tell me what a waterwork is like, as I must have a type to work from?" As I could not do so or convince him that, as he ought not to build a waterwork like a castle, he might at least approximate to something characteristic of the purpose of the building, I had to retire from the dispute, leaving Mr. Billings quite satisfied that his imitation castle with a high tower was a very good representative of a water-pumping station. The architect of the Calton Jail, the building I have referred to, under the influence of the prevailing taste of the day, must have looked at the problem he had to solve from the standpoint of working from a type, and so he chose a castle, but as a castle is a building to keep people out, and a jail to keep people in, see what a deplorable result: one of the finest sites in the world covered with a toy castle, devoid of expression and utterly meaningless.

Again, if you take the plans of the old Scottish castles or mansions of the sixteenth and seventeenth centuries, you can read them like a book from the foundations to the chimney-tops. You can distinguish the original tower that the family once lived in and held its own against all comers. On further examination you will notice an addition made when the family became richer and times were not so warlike, and as time rolled on and it was no longer necessary to provide for defence you will find larger additions. But now, everything is done for comfort, as understood in those days, and a peaceful country life, the whole group becoming wonderfully picturesque; but it was never built to look picturesque or interesting; it was built from time to time to suit the necessities of the day and the means of the family, and hence its resulting picturesqueness. Contrast with this the mansions erected in imitation of the old ones, and try to read them from the inside to the outside or the reverse. You cannot do so, as the one contradicts the other. The whole thing is a modern house, a very modern house, masquerading as a castle of a territorial baron, and so you have everything in these buildings that is false, misunderstood and misapplied, the result being a costly delusion that such a building is true art and in harmony with the traditions and scenery of the country.

The aim of the teaching in our school was to counteract this sort of thing by teaching the students to look at buildings with an analytical eye and to dissect them as a medical student does his anatomy, and to realise the ideas and purposes that call the buildings into existence. The seed sown by this School and others which have wisely adopted our system of teaching was bearing good fruit before the outbreak of this terrible and unjustifiable war, and there were signs everywhere in Scotland that we had begun to develop architecture, especially in domestic work, on right lines with a distinct national bias. The contention that Gothic and not Italian, or *vice versa*, was the only style fit to be used in this country has spent itself, and there is now better Gothic and Renaissance work being done than during the period of the Battle of the Styles, as well as a growing absence of those inconsistencies I have alluded to, and I believe we can now look forward to our buildings becoming more and more characteristic of the age and purposes to which they are devoted.

With these few and inadequate remarks I again offer my grateful thanks to His Most Gracious Majesty and to this Institute for the great honour conferred upon me to-day, an honour well worth a lifetime of earnest labour and thought, to advance that art to which we are all devoted.

SIR JOHN BURNET, R.S.A., LL.D., *Vice-President*, rising at the instance of the President, said: I have been asked to propose a vote of thanks to the Rt. Hon. Lord Provost of Edinburgh for his presence here to-day. Before doing so I would like, Mr. President, to add a word to what has been so well said by you of our

distinguished colleague, Sir Rowand Anderson, and so modestly referred to in his Reply.

The inception of the School of Applied Art in 1892 was, I am informed, due to Sir Rowand Anderson, and to him alone, though he was supported in his scheme by others, and had it not been for Sir Rowand under-

taking the position of Honorary Director, the School could not have been carried on. That he should have found time to fulfil the duties of such a post till 1892 and to continue as a member of the Board of the College of Art till 1913, so giving himself for twenty-one years to the cause of architectural education, is the more remarkable when it is remembered that during these years his greatest works were being carried out.

With regard to the three Schools for the Scottish Education Department to which you referred, the demands of that Department have greatly developed since these Schools were built. The Department's requirements have become more complex and are now more fully detailed, but Sir Rowand Anderson's study for these buildings was so thorough, and his appreciation of the spirit of the Board's requirements so keen, that even at this date I am told his brother architects now engaged in the realisation of the Board's ideals, admire and find inspiration in these Schools. Now, when every day the demands of the public are becoming greater and their organisations more complex, calling into existence materials and methods of construction lately unknown, it is well to hear from one who has so clearly "read" and so successfully met the needs of his day, that it is in the consideration of these needs and resources and in the resulting fitness of each building for its purpose that the architect succeeds in producing that feeling of satisfaction which Sir Rowand Anderson acknowledges is at the basis of any beauty seen in our buildings. We are all indebted to the past and note with profit its experiences, but we are all indebted also to the present, and to those men who, like Sir Rowand Anderson, have made the needs of each building a subject of earnest research and, keeping clearly before them the fitness of the structure for its purpose, have been content to express it with that breadth and simplicity, free of all conscious effort to produce effect, which characterises the masterpieces of all time.

It requires few words from me to commend my motion to you. Sir Robert Kirk Inches, coming from Scotland for the express purpose of receiving, in the regrettable absence of Sir Rowand Anderson, the Royal Gold Medal which with the approval of His Majesty has been awarded to him, comes at a time when, as we all know, he must have many and heavy responsibilities. His presence as the head of a great Corporation is a graceful compliment, and we heartily congratulate Sir Rowand on the testimony it affords to the respect and esteem in which he is held in Edinburgh. For ourselves, we keenly appreciate not only the Lord Provost's presence with us in the tribute we pay to our distinguished colleague, but the sympathy with our Art which it implies. It is worthy of the Civic Chief of one of the most beautiful cities of our Empire—a city which in the past has appreciated how the natural beauties of its position might be emphasised by architectural treatment, and it remains a monument to the enlightened culture and breadth of view of

its citizens. I need not say Scotland is proud of its capital. It still remains the home of art and letters in Scotland, and its Corporation, of which Lord Provost Inches is the head, takes a keenly practical interest in all that concerns its welfare, and is its guardian in more than name.

Mr. J. ALFRED GOTCH, F.S.A., *Vice-President*: Mr. President, ladies and gentlemen, I have great pleasure in seconding this vote of thanks to the Lord Provost for having come these hundreds of miles in order to receive the Gold Medal on behalf of a friend and fellow-citizen. It surely must be a great privilege as well as a great delight to be Lord Provost of Edinburgh, a city so full of romance, so renowned in history, and blending in so singular a way the charm of the past with the prosperity of the present. To the whole world, and in more particular degree to the lovers of Scott—of whom I confess myself to be among the most ardent—Edinburgh must always be a City of Enchantment. Do Catherine Seytons, I wonder, still vanish from the eyes of Roland Græmes through the courtyard of some ancient house? Do Counsellor Pleydells still practise high jinks on Saturday nights? Do vendors of patent detergents still offer to eradicate the stain of Rizzio's blood from the floor of Holyrood? Or have they fled for ever, daunted by the long rows of modern streets, the huge masses of modern factories, the lofty chimneys of modern commerce, which symbolise the wealth of to-day? Doubtless it is with the present rather than the past that the Provost has chiefly to concern himself; and, doubtless, in his far-off delightful city he watches with complacency the smoke of its prosperity curling through the halo of its romance. To him, and to all who work with him, we offer our best wishes, and an expression of our conviction that the noble heritage which has fallen into his hands could not have found a more worthy keeping. I beg to second the vote of thanks.

The Resolution was carried by acclamation.

The Right Hon. Sir ROBERT INCHES, Lord Provost of Edinburgh: Mr. President, Sir John Burnet, ladies and gentlemen, It is a very great pleasure to me to be here to-day to take possession of this Medal, which I will very carefully take to Sir Rowand Anderson, and describe, as far as I can, the presentation of it. I was associated with Sir Rowand in the starting of the School of Applied Art, and I assure you that nothing was more gratifying to the citizens of Edinburgh, especially to those who take an interest in applied art, than the fact that he came forward and offered himself as Director of the School. He did that without fee or reward. He presented very many valuable specimens, not only in the way of photographs and drawings of architecture, but in pieces of colour—as colour work was a great part of our scheme—and Sir Rowand devoted day after day and night after night to bringing forward these students. And I rather think—though I am not quite sure—that they got prizes at this Institute, or some other Institute in London. They did what most Scotsmen do when they

come South, reached top notch! I was once asked by an innkeeper at Rottingdean if I could tell him why it was that you never found the footprints of a Scotchman pointing north. I said I did not know that I was one of those who came South and never went North again. I never rued going back North. "That is not the answer," he said. "When they are going South it is their *footprints*; but when they go North it is their *bootprints*!" (Laughter.) I esteem it a very high honour to be Lord Provost of Edinburgh, and there is nothing I would not have done for Sir Rowand Anderson if he had asked me to do it, simply on account of my association with him and what he has done for the city, and also what he has done to improve not only the architecture of the city, but the architects of the city. (Hear, hear.) He has always been a tower of strength, and he has never been known to give way on a point that he thought was really vital in the matter of architecture. I do not wish to make a speech about his work; you have photographs of many examples of it here: I see, for instance, McEwan Hall, and a number of others. But one thing I would like to speak about in connection with his work. He presented to the city four halberds, which are always carried in front of the Lord Provost. In my day I have always insisted upon these halberds being carried, because I think it does something to keep in mind what Sir Rowand Anderson did for us. He wrought for more than a year on these halberds, and they are very fine specimens of what used to be done in damascene work. I see there are sketches of them at the end of the room. In conclusion, I wish from my heart to thank you, gentlemen, for the very cordial reception you have given me, and to say there is no need to thank me. I come here with the very greatest of pleasure. My only regret is that Sir Rowand is not able to be here himself. I am sure he would have been more than delighted. But when you consider he is eighty-three years of age, that he has been a man who has worked up to the very last, I think you will agree with me that if his doctor told him he was not to come, the best thing he could do was to stay at home. I thank you very much for your reception, and I will convey this Royal Gold Medal to Sir Rowand Anderson.

#### LIST OF SIR ROWAND ANDERSON'S WORKS.

##### PUBLIC BUILDINGS.

Edinburgh University.—New Medical Schools; McEwan Graduation Hall; Old Building, new Dome over entrance to Quadrangle; New Engineering and Physics Laboratories.  
 Scottish National Portrait Gallery and Museum of Antiquities, Edinburgh.  
 Scottish Conservative Club, Edinburgh.  
 Central Station Hotel, Glasgow.  
 Sir William Pearce Memorial Institute, Govan.  
 Dundee University.—New Engineering and Physics Laboratories.  
 Pollokshaws Town Hall.  
 New Estate Offices, Greenock.

Crum Memorial Library, Thornliebank.  
 Charlestown Hall, Fife.  
 Dollar Academy.—Science Laboratory.  
 Fettes College.—Science Rooms and Sanatorium.  
 Rosslynlee Asylum, additions and alterations.  
 Montrose Asylum, additions and alterations.  
 Hall of the Royal Company of Archers, K.B.G.S., reconstruction and additions.  
 Assembly Rooms and Music Hall, Edinburgh, additions and alterations.  
 Students' Union, St. Andrews, remodelling.  
 Senatus Room, St. Andrews, remodelling.

##### CHURCHES.

Parish Church, Govan.  
 Inchinnan Parish Church, Renfrew.  
 St. Paul's Parish Church, Greenock.  
 St. John's Church, Canongate, Edinburgh.  
 North Berwick Parish Church.  
 Glencorse Parish Church.  
 St. James's Episcopal Church, Cupar.  
 St. John's Church, Alloa.  
 St. Andrew's Church, Kelso.  
 Christ Church, Falkirk.  
 St. James's Church, Inverleith, Edinburgh.  
 All Saints' Episcopal Church, Edinburgh.  
 St. Augustine's Church, Dumbarton.  
 St. Michael and All Angels Church, Helensburgh.  
 St. Augustine's Church, Tynemouth.  
 Inveraray Episcopal Church.  
 Stonehaven Episcopal Church.  
 Forfar Episcopal Church.  
 New Episcopal Church, Stirling.  
 Holy Trinity Church, Dunfermline.  
 St. Cuthbert's Episcopal Church, Colinton.  
 St. Andrew's Episcopal Church.  
 St. Serf's Episcopal Church, Dunimarle, Culross.  
 Catholic Apostolic Church, Edinburgh.  
 St. Margaret's Roman Catholic Church, Dunfermline.  
 Galston Roman Catholic Church, Galstone, Ayrshire.  
 Morningside U.F. Church.  
 St. George's U.F. Church, Edinburgh (Campanile).

##### RESTORATIONS AND RENOVATIONS.

Dunblane Cathedral.  
 Paisley Abbey.  
 Culross Abbey.  
 Kelso Abbey.  
 Jedburgh Abbey.  
 Sweetheart Abbey.  
 Dunfermline Abbey.  
 King's College Chapel, Aberdeen.  
 St. Mary's Church, Hawick.  
 St. Bride's Church, Douglas.  
 St. Vigean's Church, Arbroath.  
 Duddingston Parish Church.  
 Eastwood Parish Church.  
 Bothwell Parish Church.  
 Kirkliston Parish Church.  
 Sir George Mackenzie's Tomb (Lord Advocate to Charles II.), Greyfriars Churchyard, Edinburgh.  
 Broughty Castle, Broughty Ferry.  
 Ethie Castle, Forfarshire, the residence of Lord Northesk.  
 Hoddam Castle, alterations and additions.

##### CHURCH HALLS.

Braid U.F. Church.  
 All Saints' Mission Hall.  
 Hamilton Parish Church.  
 Dunblane Cathedral Halls.  
 Normand Memorial Hall, Dysart.

##### SCHOOLS.

Public Schools, Fountainbridge, Edinburgh.  
 Public Schools, Stockbridge, Edinburgh.  
 Public Schools, Causewayside, Edinburgh.



Public Schools, Leslie, Fife.  
Public Schools, Kirkcaldy, Fife.  
Merchiston Castle School, Edinburgh, addition.

#### MANSIONS AND OTHER HOUSES.

Balmoral Castle, additions and alterations for the late King Edward.  
Bhaile-na-Choile, Balmoral (Factor's House), additions and alterations.  
Glencoe House for Lord Strathcona and Mount Royal.  
Mount Stuart House for the Marquess of Bute.  
Beil House, Mrs. Hamilton Ogilvy.  
Altermuir House, Colinton.  
Thirlestane House, Colinton.  
Braeburn House, Currie.  
The Swallowgate, St. Andrews.  
Lady Flora Hastings' Homes, Colinton.  
Houses in Edinburgh and neighbourhood (various).  
Houses in Kirkcaldy.  
Pollok House (additions), Sir John Stirling Maxwell.  
Keir House (additions), Captain Stirling.  
Broomhall House (additions), The Earl of Elgin.  
Brankston Grange (addition), J. J. Dalgleish.  
Keavil House (additions), L. Dalgleish.  
Hopetoun House, for Marquess of Linlithgow, alterations and additions.  
Luscar House, alterations and additions.

Sumburgh House, Shetland, alterations and additions.  
Bush House, Roslin, alterations and additions.  
Charleton House, Montrose, alterations and additions.  
Freeland House, Forgandenny, alterations and additions.  
Hatton House, Midcalder, alterations and additions.  
Heatherlie Manse, Selkirk.  
The Parsonage, Dumbarton.  
All Saints' Parsonage, Edinburgh.  
Bothwell Parish Church Lodge.

#### MEMORIALS.

The Marquis of Montrose (executed in 1650), St. Giles' Cathedral, Edinburgh.  
Lord Justice General Inglis, St. Giles' Cathedral, Edinburgh.  
Duke of Buccleuch, Parliament Square.  
The Stirlings of Keir, Dunblane Cathedral.  
Dean Ramsay, St. John's Church, Princes Street, Edinburgh.  
Duke of Athole, Logierait, Perthshire.  
78th Highlanders, Edinburgh Castle.  
Mary of Lorraine, Edinburgh Castle.  
Kirkcaldy of Grange, Edinburgh Castle.  
Earl of Moray (1313), Edinburgh Castle.  
Oliphant of Aberdalgie (1304), Stirling Castle.  
Earl of Wharnclyffe, Newtyle Parish Church.  
Archbishop Tait, Edinburgh University.

State Halberds for the Municipality of Edinburgh.

## REVIEWS.

### THE ENGLISH CHANCEL.

*The Chancel of English Churches: The Altar, Reredos, Lenten Veil, Communion Table, Altar Rails, Houseling Cloth, Piscina, Credence, Sedilia, Aumbry, Sacrament House, Easter Sepulchre, Squint, etc.* By Francis Bond, M.A. With 229 Illustrations. 80. 1916. 7s. 6d. net. [Humphrey Milford, Oxford University Press.]

Mr. Bond has found the study of the Altar and accessories mentioned in the sub-title one of exceptional difficulty. It is not at first apparent why this should have been the case, though the list of volumes in the bibliography is a long one. But when acquaintance with his book has ripened one does realise his difficulty in formulating a scheme whereby the subject might be presented in reasonable compass, even assuming on the side of readers acquaintance with religious ceremonies intimately connected with altar accessories. Recognition of difficulty brings appreciation not only of pains in keeping abreast with developed enquiry, ecclesiological or purely antiquarian, but in weaving in with the text information of liturgical character considered indispensable. Truly, the subject has never before been illustrated in such comprehensive fashion, and the task of selecting and getting together the representative collection of photographs could have been no light one. With its wealth of illustrations, and teeming in interest, the book is of real and permanent value, and will be welcome to an exceptionally large circle.

The volume is a companion to its predecessor on Screens, in which the term chancel is used in a wider sense, for although the term has been convenient for a title, of necessity and naturally Mr. Bond falls into the use of other terms—presbytery, sanctuary, sacarium

—in the text. Supposing, however, the book on Screens is not at hand, even with the plentiful supply of photograph reproductions illustrating individual features for the most part Gothic, the want of one or two plans may be felt, and especially the want of something like a picture of a mediæval chancel. "The State of Melford Church and Our Ladie's Chappel at the East end, as I did know it," was graphically painted by Roger Martyn, Esq., who died c. 1580. The brief account, with relation of ceremonies connected with them, of the magnificent chancel fittings in the fine Church of Long Melford, Suffolk, before destruction had commenced, is a little touching, for it can be discerned that the loss of much sat heavily upon Roger Martyn. But it would make a fitting frontispiece, so to speak, to such a book as this: nothing could be more appropriate to a subject of which the key-note is mediæval devotion—the love of Church expressed in the most important part of the visible fabric, besides participation in traditional ceremonies. Mr. Bond does, indeed, quote extracts under headings of the subject, but it is a pity the picture is destroyed.

Martyn incidentally and lightly touches upon Palm Sunday and Corpus Christi Day processions which brought into use one kind of canopy not a structural feature of the fabric mentioned by Mr. Bond. On the part of the reader knowledge of the rites of Holy Week beginning with Palm Sunday will be an advantage; but the ceremonies of the Easter sepulchre Mr. Bond dwells upon with some fullness, quoting from the *Rites of Durham*, and leading to the subject of dramatic ceremonies with a quotation from *The Rouen Office* for Easter morning. The subject of Mystery Plays—performed eventually out of doors—

is then introduced. Originally, in simpler form possibly, they were acted in churches, or in the precincts thereof, by priests, assisted by clerks and boys. The subject of religious drama is a special study, and Mr. Bond merely brings it forward to help the reader chiefly with regard to the use of the Easter sepulchre, which was not always a permanent feature of the chancel. But if he would realise something of the origin of the mystery play, the reader should know that the influence of a religious instinct which brought about the interpolation of the trope in the old services whereby thoughts appropriate to the feast or season might be infused, most likely developed gradually dramatic dialogues; and likewise that the procession and ceremonies of Palm Sunday arose naturally in the East, having their origin at Jerusalem itself, and spread through Christendom by the ninth century.

A very distinguished authority upon the subject of mystery plays, Mr. Pollard, holds that we are imperfectly acquainted with their evolution, and that in the present state of knowledge it is dangerous to dogmatise. He instances an early allusion to plays "acted by the Grey Friars at Coventry," which are now referred to performances by the Guilds near the Franciscan Friary. The word *by* having been misunderstood, these plays were rashly identified with those supposed to have been performed by Friars. Mr. Bond, doubtless, is able to relate similar instances of misapprehension which betray lack of sound knowledge with regard to chancel accessories in some books he consulted and has not included in his carefully chosen bibliography.

One instance he gives is the confusion of the Lenten Veil and Rood Cloth. Yet—supplementing documentary evidence in the chapter devoted to the subject—the inventories of Long Melford Church alone, published by Neale in 1824, round about one hundred years ago, show the distinction clearly. The accounts of Wells Cathedral (1914) have items, one under date 1418-19, "Cords for the Lenten Veil and basins hanging in the choir and for drawing back the great *tabula* above the high altar," and others under date 1421-22, "Making an iron rod for the Lenten veil," . . . "One cord for the Lenten Veil before the Cross in the nave." A footnote at the beginning of Mr. Bond's chapter on the Veil states, "though there are no veils to the baldachinos at St. Peter's and at St. Maria Maggiore, Rome, yet the artist has perpetuated the tradition by providing them with valances in bronze." We have seen similar valances in wood in England; possibly an example is still in St. Mary Woolnoth, by Hawksmoor. However that may be, even with curtains something of a valance might be desirable.

Mr. Bond agrees with the conclusion that old English altars were usually furnished with riddels. Undoubtedly the use was frequent. It may be that the ecclesiastical fashion was disregarded at Long Melford; the inventory of 1529, apparently very exhaustive, appears to bear this out. The history of

church hangings—carpets and cloths and silks—would form an attractive book, which Mr. Bond may be tempted to write.

He has not dwelt upon the subject of the step or gradine which he mentions is occasionally found at the back of the (medieval) altar-slab, but there are useful footnotes inserted by his friends who revised the text. The first note enumerates some examples found in English churches—the thin slab on the back of the altar slab, forming a kind of shelf, and another shelf six inches above it in the window sill in Grantham crypt; part of an altar shelf at the west end of the tomb of Henry VII.; an altar shelf enriched with mouldings and carvings, and clearly intended to be seen, at Cold Overton, Leicester; marks of one at Romsey (reference given to Micklethwaite); a continuous altar shelf extending the whole width of the chancel, 5 feet 6 inches below the base of the east window, at Clapton-in-Gordano, Somerset, this example also moulded, with evidences that it formerly supported three statuettes, one on the north side and two on the south. The second note follows, instancing "a similar shelf" in the South Chapel at Christchurch, Hants, and proceeds: "It is probable that in all the above and similar cases the shelf was intended to support a small reredos; certainly candlesticks were not placed on it." Would these conclusions account for the thin slab at Grantham? And is it quite certain that candlesticks were not placed on any one of the shelves?

Some pages further on Mr. Bond reminds us that the development of the reredos took various forms in England, and, in a fresh sentence, expresses the view that probably one of the earliest forms, outside the catacombs and crypts, was the dorsal suspended at the back of the altar from hooks in the east wall. It is not quite clear whether Mr. Bond intends the later sentence to apply to England. A quotation given in a footnote avers that nowadays the dorsal is by far the most satisfactory form of reredos, and that, above all, the chilly stone reredos should be avoided. "Of course, if the church is great and rich, the reredos may contain subjects in sculptured alabaster, but these should be carved and gilded; so also should any reredos in wood, which, however, is a less desirable material. An exception may be made for the late Mr. George Tinworth's reredoses in red terra-cotta." Surroundings and circumstances must suggest treatment, but many will look to this treatise for information of what has been done in older days. One or two illustrations taken from paintings or illuminations showing the dorsal and also riddels would be helpful. Such illustrations might be selected to illustrate likewise the footpace or platform on which the altar stands, giving the proportion and low rise, for, as Mr. Bond is careful to tell, the original levels of chancels have been tampered with, but the sanctuary steps were generally few, low, and broad. To this he adds a footnote, "The steps should not be more than 5 or 6 inches high and 3 feet broad." The tread and the rise should

be so proportioned that the structural result can be safely used as a step. A 5-inch rise is preferable, and there are sufficient grounds for limiting the width to 21 to 24 inches. A long stride should be avoided, and 3 feet is a width sufficient for a half-pace, on which a couple of steps might be taken before coming to another rise.

The term *half-pace* in an interesting way leads back to the altar shelf, the feature with which Mr. Bond has not dealt. A corruption of the earlier *haut-pace* applied to a step or raised floor or platform, and also particularly to the platform at the top of steps on which an altar stands, it also signifies a broad step between two half flights of a few stairs. By cross references in the *New English Dictionary* we find *haut-pas* (high step) was in common use in the fifteenth and sixteenth centuries and Anglicised in the form *halpace*, and the following are references cited:—under date 1507, *A will (Somerset Ho.)*, "an halpace of Tymbre werk . . for the Organs theron to stonde"; 1519, *Churchwardens' Acc. St. Giles, Reading*, "For halpasis to the Awters"; 1548, *Hall Chron.*, "On the aultare was a deske or halpace"; 1577-87, *Holinshed Chron.*, "On the altar an halpas . . and on the same halpas stood twelue images." The last quotation anyway refers clearly to the reredos, which under the designation "halpas" would appear to have been sometimes a kind of cupboard; and sometimes the front of the halpas was covered by a frontal. Here, then, is a step, high or low, giving the shelf upon which images stood, as on the stone shelf at Clapton-in-Gordano. The custom of placing candles and flowers on a gradine, generally low, seems to have been a development. The genesis of ideas in which the design originated is a matter of importance in tracing developments, and the relation of derivation between designs in different materials is not less interesting. Sometimes, as in transeptal chapels, wall arcading would have afforded a reredos ready for hanging with cloths or decoration; a surface arcade such as that in Westminster Abbey might be instanced. Dart states that at the altar of St. Andrew and St. Lawrence silver candlesticks were placed in the windows over them. What was done in the Abbey may have been done in other churches; for instance, candlesticks may have been placed on a window ledge, as at the top of the low reredos at Hanwell, Oxford, of which an illustration is given in Mr. Bond's book. In relation to the altar beneath, the section of wall below the window ledge and above the altar would be akin to a high-step or halpas. With candles and images, garlands or other garnishings might have been placed on the ledge or shelf for *vesta*, the altar lights standing on the *mensa*. The custom of placing flowers and candles on a gradine need not be condemned, although unfortunately gradines so furnished have been, and still are, frequently introduced in churches either new or old with little thought, knowledge, or understanding, and with results lamentable from an æsthetic standpoint.

The halpas has introduced the cupboard, which

recalls noteworthy entries in the Fabric Accounts of Wells Cathedral commented upon in the introduction to the second volume of the Manuscripts of the Dean and Chapter inspected and transcribed by the Royal Commission, to which a reference would have been desirable, though Mr. Bond's book is so well filled. Briefly, there were at Wells Cathedral eight or nine "cawetes," a curious word (it occurs elsewhere than in the accounts) which has not been traced in any dictionary or glossary. There were two in the choir, behind the high altar, and another behind the high altar to keep graduals and books in; one at St. John's altar, one at St. Stephen's altar, and one in the treasury. It is held that the two behind the high altar were probably wooden cupboards, presses, or ambries for the keeping of relics, plate, etc., and were very probably similar to the beautiful specimens of fifteenth century woodwork destroyed in the disastrous fire at Selby Abbey church in 1906. The Communar, the Escheator, and the Clerk of Blessed Mary each had one also, which, it seems clear, were something different and not mere ambries; certain details have suggested something in the nature of wooden enclosures, parcloes, forming small rooms.

The very interesting chapter on Ambries, which does not refer to the halpas (nor is the term found in the book), leads up to the Sacrament House, a study in itself, and one feels impelled to read over and over again all that Mr. Bond has brought together, illustrated by those beautiful engravings by Jewitt of beautiful examples in Scotland, and others. He mentions a notable example, in alabaster, designed after ancient tradition with a very lofty canopy, 52 feet in height, in the church of Léau, near Tirlemont, with bowls and prickets for lights and tapers at the base, referring to a cast of it in the South Kensington Museum. In the Museum besides, it would have been well to add, are comparatively small but valuable originals, such as the traceried tabernacle (or shrine) in oak of French fifteenth-century workmanship, and Florentine or Tuscan panels of the late fifteenth century carved in relief, with matrix for tabernacle safe—one in sandstone and two others of marble; another example retains the engraved and gilded metal door. There is also a small marble tabernacle of architectural design of the early sixteenth century from Fiesole. Manifestly reference to foreign examples is necessary.

Very beautiful work shown in choice photograph reproductions illustrates the account of the Easter Sepulchre. The only part to which exception might be taken is the description from a satirical work of Thomas Naogeorgus, as rendered into English verse by Barnabe Googe in 1570, of the Good Friday and Easter Day ceremonies, although "cut," apparently by Bloxam. This, of course, conveys little impression of great devotion and reverence, and takes the space of nearly one page. Mr. Bond states that sometimes watchers were paid on the strength of entries merely giving items of subsistence. Had he spoken first of the

devotional ceremonies, the watch kept from Good Friday to Easter Day would have been accounted for, whereas commencing with the watch he partially explains it in a sense not as commemorative of the fundamental Easter truth. The Paschal Candle inaptly referred to draws a long footnote of explanation, quite outside, one would suppose, the scope of the book.

The general characteristics of structural reredoses up to the end of Gothic times only are considered. All that is said calls for very attentive reading with frequent reference to photograph reproductions: many of them illustrate more than one of the leading features in types classified, and all contribute to a collection representing beautiful work exhibiting the wonderful power and versatility of mediæval craftsmen. Reference to seventeenth century reredoses and to Wren's altar pieces is wanting. Eighteenth century reredoses of classic design are dismissed with a reference to an illustrated example in Oxhey (printed Orchey) Chapel near Watford, showing an altar-piece which might be of late seventeenth century date; the letter-press dates the example 1612. Evidently it was found impossible within limits of space to deal with Renaissance work other than the communion table and altar rails. The photograph of Gwydyr Chapel, Llanrwst, attributed to Inigo Jones,\* is one of many utilised to illustrate the communion table, which is brought well into the eighteenth century with illustrations of those in Halesworth Church and St. Stephen's, Walbrook. Altar rails, of course, are of design and workmanship later than Gothic, and the subject is well illustrated and discoursed upon in a chapter full of history allied to that of the communion table.

Perhaps in the future Mr. Bond may be able to illustrate something of efforts to dignify the altar in England after Gothic times. In 1709-10, as the accounts of Wells Cathedral show, a payment was made to Mr. Thomas Fry "for his work in new gilding the starrs, cleansing the gold cornish atop, and new painting with blue the canopy of the altar, round about over the hangings there," which indicates the maintenance of this feature at a date much later than instanced by Mr. Bond.

A great number of eighteenth-century wooden reredoses of classical design, as Mr. Bond remarks, all of historical interest as permanent evidence of the continuity of the life of the Church of England, and many of good design, have been destroyed at recent "restorations," and, it may be added, in "restorations" that were not quite recent. It is possible to preserve a classic reredos, or a reredos of any other design, when on account of absolute unsuitability it may be considered impossible to keep it *in situ*. It is a question sometimes how far this generation ought to go in the direction of leaving things exactly as they are. Few indeed must be the number of churchmen who regret some altera-

tions that have been made in order to obtain a proper sanctuary for the altar. Inappropriate surroundings at the beginning of Queen Victoria's reign were conspicuous in Christ Church, Albany Street, St. Pancras, consecrated in 1837, the first church towards the erection of which a contribution was made from the fund created under Bishop Blomfield's scheme to build fifty churches in London. "The first object which met the eye on entering was certainly not the altar, that being on a level with the floor, but the organ loft (above the altar), which was fronted with red curtains. There was nothing which the most imaginative could have called a chancel. The church was pewed throughout, with the exception of a row of free seats in the centre passage, and some five or six similar rows at the commencement of the side aisles. There were then, as now, galleries." The choir-boys were in the organ loft over the altar, and round the altar below were charity girls in mob caps, white tippets, and yellow mittens. There was a clerk in a black gown under a reading desk on the opposite side to the pulpit, and there were pew openers in neat caps. St. Paul's, Knightsbridge; St. Barnabas', Pimlico; St. Andrew's, Wells Street; St. Mary Magdalene's, Munster Square; St. Alban's, Holborn; All Saints', Margaret Street—London churches, all now looked upon as of a certain age, were not then built. The gain in 1843 of an ample altar recess with triumphal arch was the first alteration effected at Christ Church, St. Pancras, by Carpenter, who removed the organ to the west gallery and erected choir stalls. Butterfield added decorations near the altar and enlarged the choir stalls in 1853; and again, in 1865, enlarged the choir stalls on a bolder plan, raising them one or two steps above the church level, and later still Butterfield beautified the sanctuary. It may be that in years to come some will regret the destruction of the fantastic original north (ritual east) end.

A statement that the old "three-decker" originated in Italy has lately been read somewhere in print, but it never could have had the position in the middle of the church to block out the view of the altar, as in England frequently up to the time of the Oxford movement—a survival of a monstrous fashion of a date previous to the erection of the Albany Street church. That aperture which, Mr. Bond reminds us, the Camden Ecclesiological Society preferred to call a bagioscope, afforded a view of the high altar right through necessary piers and walls, and is dealt with in a chapter furnished with special plans and illustrations.

The reader will find most interesting chapters, all well illustrated, on the Houseling Cloth, Piscina, Sedilia and Credence. The history of the altar with which the book commences is somewhat better known.

An appendix of four pages explains the Holy Water Stoup, with a full-page photograph reproduction showing an example with canopy of Renaissance design in Brittany with a devout old lady in the act of making the sign of the Cross—a beautiful picture;

\* This matter was dealt with in an article on "Inigo Jones in History and Tradition" (JOURNAL R.I.B.A. 31 August 1912).



Prout would have been delighted with the subject. A footnote puts on record a fact with which few churchmen are acquainted. Even so, for the sake of completeness the pages might have been devoted to reredoses of the seventeenth and eighteenth centuries; and likewise two whole pages which are devoted to illustrations of a late Spanish retablo.

An important result of a perusal of the book is the right impression it conveys of the necessity of sound understanding of the evolution of Christian worship, and the desirability of some liturgical knowledge, for the study of ecclesiastical antiquities.

HARRY SIRR [F.].



9 CONDUIT STREET, LONDON, W., 24th June 1916.

## CHRONICLE.

### The Ministry of Munitions and the Control of Building Operations.

The very serious shortage of labour for the completion of munition factories and other work urgently required for war purposes has made it necessary temporarily to secure some measure of control over the volume of private undertakings that are not of pressing and immediate necessity in order to obtain the labour required.

The Ministry of Munitions, with a view to causing as little disturbance as possible, and to ensure that all facilities are given for the safety and protection of buildings in progress, has invited the President of the Institute, Mr. Ernest Newton, A.R.A., to assist it—in a voluntary capacity—where technical difficulties of this kind occur.

No action is now taken in connection with a work in progress until it has been inspected and reported on and careful consideration has been given to all the circumstances. In many cases it has been found possible to advance the work a stage or to complete it altogether.

All decisions are in the hands of the responsible authorities, but Mr. Newton's presence at the Ministry is a guarantee that nothing that can possibly be done—having regard to the urgent requirements of the State—to safeguard the interests of all connected with the building industry will be neglected.

### The R.I.B.A. Record of Honour: Thirty-first List.

The following is the Thirty-first List of Members, Licentiates, and Students R.I.B.A., serving with the Forces, the total to date being 63 Fellows, 454 Associates, 260 Licentiates, and 279 Students:—

#### FELLOW.

Hall, H. Austen : Sub-Lieut., R.N.V.R. (attached to R.N.A.S.)

#### ASSOCIATES.

Asman, H. W. : Royal Engineers.

Brooker, A. E. : Royal Naval Air Service.

Capper, Major S. H., has been on active service since mobilisation in August 1914, and holds the position of Military Censor in Charge at Alexandria.

Clarke, W. T. : West Lancs. R.E. (Fortress).

Comyn, Heaton : Artists' Rifles.

Dowdeswell, Frank : 2nd Lieut., Royal Engineers.

Durrant, A. M. : 2nd Lieut., Royal Engineers.

Gee, Ernest : Artists' Rifles.

Hughes, H. Harold : Anglo-French Red Cross.

Newnum, E. G. : Lieut., R.N.V.R.

O'Connor, D. M. : London Univ. O.T.C.

Owen, C. B. : Lieut., 9th F.A. Bde., Australian Force.

Ripley, C. G. : Lieut., A.S.C.

Russell, A. L. N. : 16th Bn. Middlesex Regt.

Russell, R. T. : Indian Army, 2/9th Gurkhas.

Wade, F. W. : Royal Engineers.

#### LICENTIATES.

Armstrong, C. M. C. : 2nd Lieut. 3/1 Warwickshire Yeomanry.

Cummings, V. J. : 10th Field Artillery Bde., C.E.F.

Lloyd, B. M. : Bankers' Bn. Royal Fusiliers.

Malcolm, A. N. : Royal Engineers.

Houston, J. A. T. : Lieut., Royal Engineers.

#### STUDENTS.

Pallett, G. : Royal Engineers.

Rose, G. A. : Royal Garrison Artillery.

#### Promotions.

Mr. R. S. Wilshire [A.], Artists' Rifles, to be 2nd Lieut.

### King's Royal Rifles: Architects' Company.

Arrangements have been made for the formation of a Company of Architects and Surveyors in connection with the 22nd (Res.) Bttn. King's Royal Rifles. Lieut. and Quarter-Master H. G. James (with the permission of the Commanding Officer, Lieut.-Col. L. Whitehead) has the arrangements in hand, and members desirous of joining should communicate with him at Norfolk House, Laurence Pountney Hill, Cannon Street, E.C. It is necessary to make immediate application. The duties of the Battalion are largely in connection with field engineering. The training ground is at Wimbledon.

### 23rd Battalion London Regiment and Married Architects.

The President, Mr. Ernest Newton, A.R.A., writes: "My son, who is Adjutant of the 23rd Battalion London Regiment, writes to me from France to say that his Commanding Officer is very pleased to hear that married architects have been invited to enlist in this Battalion, and that they may be sure of a hearty welcome should they come to France."

### The Blot on the Thames.

In an article on the Charing Cross Bridge Bill in the last issue of the JOURNAL Mr. W. R. Davidge briefly summarised the proceedings before the Committee of the House of Lords sitting to hear evidence on the Bill. Some interesting details of the evidence were given by Sir Aston Webb, R.A., Chairman of the Joint Committee opposing the Bill, in an article headed "The Blot on the Thames" in the *Observer* of the 11th inst. Sir Aston says:—

The principal witness for further consideration was Mr. John Burns, who said he looked upon the bridge and station as an abomination which should never have been permitted, and that he thought everyone, including the Company, would welcome its disappearance to the Southern side. His view was that we ought to have a new station on the Surrey side, with a new vehicular bridge of the finest description connecting the North with the Surrey side, and that the L.C.C., the two adjoining Borough Councils, and possibly the City Corporation, ought to co-operate in providing it, and whilst carrying out a great public improvement, not to the Company's detriment, but for the benefit of London as a whole, the Thames might be relieved of that ugly red oxide Behemoth that sprawls from North to South. If the Bill were postponed for two or three years he and others, he said, would do all in their power to get the various authorities concerned to consider their attitude towards an alternative to this bridge, and suggested that the L.C.C. should co-operate with the Railway Company at once in devising a more excellent way of a bridge here and a station on the Surrey side.

Another witness, Mr. Andrew Taylor, Chairman of the Improvements Committee of the L.C.C., said that while, of course, he could not pledge his Council, his Improvements Committee and the Council were unanimous—there being no dissentient vote—in deciding to oppose the Bill, and therefore he would take it upon himself to bring the matter forward, so that he might get authority to communicate with all the bodies concerned, together, he hoped also, with the Government and the Railway Company itself. In his opinion the time is now much more ripe than it has ever been for devising such a scheme. All he asked was that he should have a reasonable time after the war to bring their scheme to a focus.

A third witness, Sir William H. Lever, said he felt merely as a business proposition it was an entire mistake to spend money on the Charing Cross Bridge, not only from the point of view of the public but also of the Railway Company. Land on the South side of the river is bound to become more and more valuable and more difficult to acquire. The proper and economical way is for the Company to acquire it at once. He was perfectly certain that it is impossible to have an adequate station for Continental traffic on the restricted site of four acres at Charing Cross, and in his opinion we were quite behindhand in station accommodation in this country. He felt that any money spent, large or small, in patching up the present bridge was practically futile. In his view it was essential to have another road bridge at this point. The congestion of traffic in London is accountable for the extraordinarily high rates for cartage in London, which are at least three times that of the dearest town he knew of.

The only other witness called under the instruction was myself, though we had in attendance, and would have liked to call on the traffic and other requirements, Mr. Paul Waterhouse, who has made a speciality of this matter, also Professor Beresford Pite, and Mr. Leonard Stokes, on behalf of the Westminster Borough Council.

In Mr. Paul Waterhouse's view the intention to strengthen Charing Cross Bridge as proposed is wholly to be condemned. During its entire existence it has been an acknowledged blemish and is a definite and appreciable discount to the worth of our town. He considers the removal of the station and bridge inevitable, and that the congested state of existing road bridges demands a vehicular and foot traffic bridge at this point. The inefficient gangway attached to the north-east side of the bridge is itself an anachronism and calls for reform,

and the narrow footway and makeshift staircases should not be tolerated.

Professor Beresford Pite, of the Royal College of Art, holds similar views. He points out that a public bridge at this point would shorten the distance from Trafalgar Square to Waterloo by more than a third of the present distance by roadway, and that the North and South sides of London at its heart are separated by a great and exceptional length of unbridged river, that the retention of the present railway bridge makes such a junction of the North and South impossible, and that any money spent upon rendering permanent a structure which prevents the economic development of the South side is money badly spent. In his opinion the bridge discredits its unique position and is an architectural disgrace to London, and does no honour to engineering design. He quotes Mr. A. J. Balfour, who on 2nd May 1892, speaking at a Royal Academy banquet, said: "I never walk along the Thames Embankment and study the proportions of Charing Cross Railway Station and the bridge which is appended thereto without feeling how monstrous it is that such things should be allowed, and that there should be no power of dealing with them."

In my own evidence I urged similar views, that the bridge and station were entirely unworthy of their position, very unsightly and so poorly designed that the station roof has already fallen down, and a large sum is now asked for in order to strengthen one-half of the bridge. It seems impossible to make anything worthy of the present structure by patching it, and it is certain that no worthy improvements can take place at this most important point if the present bridge is retained, as it certainly will be if a large sum of money is now expended upon it. I gave it as my opinion that a new road bridge at this point is essential, and that it would be an immense advantage. The Chairman of the Committee said he thought they were all agreed upon that, and he did not think there could be any question about it, and Lord Grimthorpe, another member of the Committee, said: "I think we should all like to abolish the bridge if we could." A suggestion for a new bridge prepared by Mr. Niven and Mr. Raffles Davison can now be seen at the Royal Academy.

In the end, however, their Lordships passed the preamble of the Bill, and London is again threatened, unless it rouses itself at once with a renewed life, for this "oxide Behemoth" is a permanent hindrance to all improvement in this the very eye and centre of London. One wonders whether London as a whole will ever gain control over its own affairs. Here we have a shaky old railway bridge, condemned by the various authorities controlling the different interests of London, retained solely at the wish of a railway company. Sir Lionel Earle, the Permanent Secretary of the Office of Works, well put it when he said it is regrettable that Parliament does not give power to some authority to deal with these questions on the aesthetic side. He thought we were practically the only country in Europe of any importance that has no machinery of this sort, with the consequence that London is constantly plastered with things that do great discredit to the importance of the town.

The fact that we are at war is surely no reason why we should allow money to be spent on such eyesores as this bridge. And what shall we say to those who are fighting for us when they return and ask for an account of our stewardship? Will they not expect us to see in their absence that the new London—which we all hope for, and is slowly, but surely, in the process of creation—is not made impossible by the retention of a monstrosity like this bridge, and that we should make up our minds to approve of nothing at this point which would make impossible when peace comes the erection of a really magnificent bridge as a memorial to those who have fallen, as Waterloo Bridge was erected at the beginning of last century. Let us then provide for a bridge wide enough to take the traffic of centuries, strong enough to stand for all time, and beautiful enough to be a joy to succeeding generations.

Letters from Mr. Reginald Blomfield, R.A., Mr. Ernest Newton, A.R.A., Professor W. R. Lethaby, and Mr. Wm. Woodward, all strongly supporting Sir Aston Webb's views, were published in the *Observer* of the 18th.

### Petition against Charing Cross Railway Bridge Bill.

The Royal Institute and the London Society have lodged a joint Petition in the House of Commons against the Charing Cross Railway Bridge Bill, praying to be heard by counsel, &c. The Petitioners urge that the present railway bridge is an eyesore which should be removed at the earliest possible date. No strengthening or alteration can make it worthy of the position it occupies. Important bodies like the London County Council have had under consideration for some time the desirability, from the point of view of traffic considerations and amenity, of the removal of Charing Cross Station to the south side of the river and the provision of a road bridge with adequate approaches from the Strand and Trafalgar Square. The time must come when the station will have to be removed, and the proposals of the Bill will put serious obstacles in the way of its realisation and tend to increase the compensation which the Company will no doubt claim when the road bridge is to be provided. The Company are practically seeking to obtain Parliamentary sanction to the continued existence of the present bridge, thus making it more difficult to secure the substitution for it of a road bridge. The Petitioners point out that by the South-Eastern, &c., Railway Act of 1900 the Company were empowered to widen the bridge and the station, and in consideration of these powers they were required to set back the courtyard of the station abutting on the Strand and also to sell to the London County Council certain property so as to enable the Council to effect the much-needed widening of the Strand at this point. The Petitioners apprehend that if the Bill is passed and the Company strengthen their present bridge, they will find that all the requirements of their traffic are met and they will allow the powers obtained under the Act of 1900 to lapse, and consequently the conditions respecting the widening of the Strand, which will depend on the widening of the station being carried out, will also lapse. The Petitioners strongly object to the Company being allowed to escape the obligations imposed on them by the Act of 1900, and submit that the powers of strengthening the bridge sought by the Bill should, if granted, only be granted on condition that the widening of the Strand provided by the Act of 1900 be first carried out. The Petitioners submit that there is no urgency for the Bill to become law this Session. The Company seek by their Bill seven years for the completion of the alteration and strengthening of the railway bridge, but it has been admitted that they have no intention of carrying out the work until after the War; they will therefore suffer no injury by the Bill being rejected now and having to come to Parliament after the War for the powers now sought. It is also pointed out that while the Petitioners and others are not relaxing their efforts to secure improvements, including the removal of the station and the substitution of the road bridge for the railway bridge, such schemes can only be promoted by the local authorities of London having powers of rating and borrowing

money, and it would be useless for those authorities to promote any scheme until after the War. The Company therefore should not be allowed to take advantage of this position of affairs and have the powers they seek granted to them this Session.

### Civic Survey Exhibition.

The Civic Survey of Greater London, whose work is being carried on in the R.I.B.A. Galleries, arranged in conjunction with the Civic Surveys of South Lancashire and South Yorkshire an interesting Exhibition of Plans and Drawings in connection with the Conference on "Sanitary Administration under War Conditions" held at the Royal Sanitary Institute in Buckingham Palace Road on the 9th and 10th June. The exhibits represented the work of the respective Surveys, and dealt with such subjects as the Physical Characteristics of certain districts, Surface Utilisation, Various Administrative Areas, Traffic, Vital Statistics, &c. The Exhibition aroused considerable interest.

### OBITUARY.

Colonel Edward Appleton, who died on 19th May, was elected a Fellow of the Institute in 1861, and was placed on the List of Retired Fellows in 1906. Born at Stockwell in 1832, he was articled to Mr. R. Dixon, of Guildford, and started in practice at Torquay in 1861. He was architect to the Cary Estate, and designed most of the houses on the estate. He also practised as an engineer, and carried out a great many sanitary engineering schemes for water supply and main drainage. He was elected an Associate of the Institution of Civil Engineers in 1863, and a Member in 1888. He was very active in the development of Torquay, and was a Borough magistrate, a member of the Town Council and of many of the committees, and took a great interest in the Technical Schools and Science and Art School. Colonel Appleton was an ardent Volunteer, and in 1861 was instrumental in forming the Engineering Corps, with which he was connected for 35 years, retiring in 1896 with the rank of Colonel and receiving the V.D. He retired from practice in 1905 through failing eyesight.

### THE EXAMINATIONS.

#### The Final: Alternative Problems in Design.

##### Instructions to Candidates.

1. The drawings, which should preferably be on uniform sheets of paper of not less than Imperial size, must be sent to the Secretary of the Board of Architectural Education, Royal Institute of British Architects, 9 Conduit Street, W., on or before the dates specified below.
2. Each set of drawings must be signed by the author, AND HIS FULL NAME AND ADDRESS, and the name of the school, if any, in which the drawings have been prepared, must be attached thereto.
3. All designs, whether done in a school or not, must be accompanied by a declaration from the Student that the design is his own work and that the drawings have been wholly executed by him. In the preparation of the design the Student may profit by advice.
4. Drawings for subjects (a) are to have the shadows projected at an angle of 45° in line, monochrome, or colour. Drawings in subjects (b) are to be finished as working

drawings. *Lettering on all drawings must be of a clear, scholarly, and unaffected character.*

#### Subject XXVIII.

(a) THE HALL AND STAIRCASE TO A NATIONAL MUSEUM. The Hall to be 38 feet wide. The inner swing doors and screen to be shown, but not the outer part of the Entrance. The height of the main storey to be 20 feet from floor to floor. Four steps in the Hall to lead up to the main floor level.

Doorways to galleries on either side and access to galleries at back of staircase required. Top light to the staircase. Openings on first floor looking into the hall or stair or both if desired.

*Drawings.*—Two plans and two sections to  $\frac{1}{8}$ -inch scale and details to  $\frac{1}{2}$ -inch scale.

(b) A SMALL COUNTRY HOUSE TO COST £1,500. To stand in ground 200 feet frontage on the south-west of a country road and 300 feet deep. The view is to the south and the ground slopes 1 in 25 to the south-west.

*Accommodation required.*—Dining-room, good drawing-room, loggia or verandah, kitchen, small housemaid's pantry, etc.; four bedrooms, bathroom, three w.c.'s.

*Drawings.*—Two plans and roof plan, section and elevation to  $\frac{1}{8}$ -inch scale required. Block plan of the whole site, scale 32 feet to an inch.

The student is to cube out the building, showing how he arrived at the cubes, and to price it.

#### Subject XXIX.

(a) A MAUSOLEUM to the memory of a Shipowner and his family.

To be placed on a plot of ground 24 feet by 20 feet and to be simple in treatment and to cost about £1,000. Wall spaces for inscriptions. Vault not to be shown.

*Drawings.*—Plans, full section and one or two elevations to  $\frac{1}{8}$ -inch scale and detail of some part to a larger scale.

(b) A CHAPEL to a TWO-STORIED SUBURBAN INFIRMARY. To hold 150 patients and staff altogether. Entrance from the main corridor of the building on both floors.

*Drawings.*—Two plans, section and two elevations required to  $\frac{1}{8}$ -inch scale, and details to  $\frac{1}{2}$ -inch scale.

#### Subject XXX.

(a) A PAVILION AND ORNAMENTAL POOL, ETC., at the end of a lake in a park. The total space to be dealt with to be about 300 feet square and 4 feet above the surface of the lake.

*Drawings.*—General plan to  $\frac{1}{8}$ -inch scale, elevation and details to a suitable scale to explain scheme.

(b) A TIMBER AND LEAD LANTERN ON THE ROOF OF A HALL 40 FEET WIDE, the ridge of the roof of which is 40 feet from the ground. The lantern to be about 11 feet wide.

*Drawings.*—Plans at various levels and the necessary sections and elevations to  $\frac{1}{2}$ -inch scale. All construction to be shown, including the trusses to carry the lantern. Any details to a larger scale that may be desirable.

#### Dates for Submission of Designs in 1916-1917.

	Subject XXVIII.	Subject XXIX.	Subject XXX.
United Kingdom	31st Aug.	31st Oct.	30th Dec.
Johannesburg	31st Oct.	30th Dec.	28th Feb.
Melbourne	30th Nov.	31st Jan.	31st Mar.
Sydney	30th Nov.	31st Jan.	31st Mar.
Toronto	30th Sept.	30th Nov.	31st Jan.

## MINUTES.

At a General Meeting (Ordinary) of the Session 1915-16, held Monday, 19th June 1916, at 4 p.m.—Present: Mr. Ernest Newton, A.R.A., *President*, in the Chair; 38 Fellows (including 16 members of the Council), 12 Associates (including 2 members of the Council), and several visitors—the Minutes of the Meeting held 5th June having been published in the JOURNAL were taken as read and signed as correct.

The Hon. Secretary having referred to the tragic deaths of Field-Marshal Lord Kitchener, *Hon. Fellow*, and Sir Hay Frederick Donaldson, *Hon. Associate*, and recalled the personal services each had rendered to the Institute [see p. 261], it was resolved that the General Body do record its sense of profound sorrow at their loss, and that a message expressive of its sincerest sympathy and condolence be addressed to their relatives.

The Hon. Secretary announced the decease of Edward Thornton, of Calcutta, elected Associate in 1892, Fellow in 1904; and Ernest Willmott, elected Fellow in 1906.

Mr. Habib Basta, *Associate*, attending for the first time since his election, was formally admitted by the President.

The Secretary announced that the Council had reinstated Mr. Charles Ernest Lawrence, of Newport, Mon., as a Licentiate of the Royal Institute.

The President delivered an Address on the Presentation of the Royal Gold Medal to Sir Rowand Anderson, LL.D., F.R.S.E. [F.], and in the absence through illness of Sir Rowand the Medal was handed to the Right Hon. Sir Robert Inches, Lord Provost of Edinburgh, who accepted it on Sir Rowand's behalf and undertook to deliver it to him.

An Address by Sir Rowand Anderson in acknowledgment of the honour was read by Mr. A. Lorne Campbell [F.], Past President of the Edinburgh Architectural Association.

On the motion of Sir John Burnet, R.S.A., LL.D., *Vice-President*, seconded by Mr. J. Alfred Gotch, F.S.A., *Vice-President*, a vote of thanks was passed by acclamation to Sir Robert Inches for his attendance at the Meeting.

Sir Robert Inches having responded to the vote, the proceedings closed and the Meeting separated at 5 p.m.

## NOTICES.

### Licentiates and the Fellowship.

The next Examination of Licentiates desiring to qualify for candidature as Fellows will take place in January, 1917. Applications for admission to the Examination must be sent in by the end of the current year. Full particulars may be had on application to the Secretary, R.I.B.A.

### Arts and Crafts Exhibition Society.

The Autumn Exhibition of the Arts and Crafts Exhibition Society in the Galleries of the Royal Academy will be open to all craftsmen, whether members of the society or not, and works will be received and exhibited under conditions similar to those of the Summer Exhibitions at the Royal Academy. The address of the Secretary, Professor E. S. Prior, A.R.A., is 1 Hare Court, Temple, E.C.

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